Martin Chalifour and the Los Angeles Philharmonic
in Walt Disney Concert Hall

		67:40
1-3	**Steven Stucky**	**11:47**
	with Joanne Pearce Martin, piano	
	Tres Pinturas Músicas dormidas	04:38
	Tres Pinturas Amigas de los pájaros	03:01
	Tres Pinturas Anochecer	04:08
4-7	**Witold Lutoslawski**	**18:09**
	with the Los Angeles Philharmonic, Andrey Boreyko conducting	
	Chain 2 Mov 1 Ad Libitum	03:50
	Chain 2 Mov 2 A Battuta	04:47
	Chain 2 Mov 3 Ad Libitum	05:06
	Chain 2 Mov 4 A Battuta	04:25
8	**Esa-Pekka Salonen**	
	Lachen verlernt	**08:51**
9-11	**W. Amadeus Mozart**	**28:53**
	with the Los Angeles Philharmonic, Sir Neville Marriner conducting	
	Violin Concerto No. 5 in A Major *Allegro*	09:14
	Violin Concerto No. 5 in A Major *Adagio*	10:17
	Violin Concerto No. 5 in A Major *Rondo*	09:22

Martin Chalifour and the Los Angeles Philharmonic in Walt Disney Concert Hall

Sir Neville Marriner & Andrey Boreyko, conductors

Stucky • Lutoslawski • Salonen • Mozart

YARLUNG RECORDS
BOB ATTIYEH, PRODUCER

Angeles Philharmonic, Boston Symphony, Chicago Symphony, Cleveland and Philadelphia Orchestras.

Numerous CDs as well as TV and radio recordings demonstrate Andrey Boreyko's artistic versatility. In the 2005/2006 season, Boreyko released Arvo Pärt's *Lamentate* as well as Valentin Silvestrov's Symphony No. 6 with the Stuttgart Radio Symphony Orchestra and released by ECM records Munich. In 2006, hänssler CLASSIC released his live recording of Dmitry Shostakovich's Symphony No. 4 and the world premiere of the composer's original version of the suite from the opera *Lady Macbeth of Mtsensk*, also with the Stuttgart Radio Symphony Orchestra. Andrey Boreyko recorded Tchaikovsky's "Manfred" Symphony with the Düsseldorf Symphony Orchestra in 2009. This recording with Martin Chalifour and the Los Angeles Philharmonic marks Maestro Boreyko's first Yarlung Records release.

photography: Eric Chalifour
photograph of Andrey Boreyko: Christoph Rüttger

degrees, and Sir Neville was awarded the Ordre des Arts et Lettres in 1995 by the French Ministry of Culture for his outstanding lifelong commitment to French cultural life.

ANDREY BOREYKO was born in St. Petersburg and graduated from the St. Petersburg Conservatory with a degree in conducting and composition. His principal teachers were Elisaveta Kudriavzeva and Alexander Dmitriev.

Andrey Boreyko serves as Music Director of the Düsseldorfer Symphoniker, and also holds the positions of Principal Guest Conductor of the Stuttgart Radio Symphony Orchestra and the Orquesta Sinfónica de Euskadi San Sebastian in Spain. Maestro Boreyko signed a five-year contract with the Orchestre National de Belgique as Chief Conductor beginning in September, 2012. He was chief conductor of the Berner Symphonieorchester, the Poznan Philharmonic Orchestra, the Jenaer Philharmonie, the Hamburger Symphoniker and the Winnipeg Symphony Orchestra as well as Principal Guest Conductor of the Vancouver Symphony. Andrey Boreyko is honorary conductor of the Jenaer Philharmonie and in the course of his five-year-work as chief conductor in Jena, the board of directors of the Deutscher Musikverleger-Verband awarded him and his orchestra the distinction for the best concert programs for three seasons in succession.

Andrey Boreyko has performed with the finest orchestras in the world. He conducted leading European and American orchestras such as the Berlin Philharmonic, Münchner Philharmoniker, Sächsische Staatskapelle Dresden, Gewandhausorchester Leipzig, the Filharmonia Narodowa Warsaw, Russian National Orchestra, Royal Concertgebouw, Rotterdam Philharmonic Orchestra, Orchestra Sinfonica Nazionale della RAI, Filharmonica della Scala, The Vienna Symphony, Tonhalle-Orchester Zürich, Orchestre de la Suisse Romande, London Symphony Orchestra, The Philharmonia Orchestra, BBC Symphony Orchestra, Orchestre Philharmonique de Radio France, New York Philharmonic, Los

Since my student days in Philadelphia at the Curtis Institute of Music I have had the good fortune to be surrounded by many iconic figures of the music world. Some of these inspiring musicians included the composers Bernstein, Menotti, and Lutosławski. As a Curtis student I had the opportunity to perform with these masters. I especially remember Maestro Witold Lutosławski conducting us in one of his latest symphonies. He imprinted his charismatic and loving approach to music forever in my memory.

Years later I was thrilled to discover that both Esa-Pekka Salonen and Steven Stucky shared a special bond with Lutosławski and considered him a mentor. During the period when Salonen was music director of the Los Angeles Philharmonic and Stucky was our New Music Advisor, the Philharmonic commissioned the famed Polish composer to write his 4th symphony. The Philharmonic premiered the work in February, 1993 with Lutosławski on the podium.

I am delighted to bring together the works of these three men who shared a special friendship and whom I greatly admire. I have played many works by all three composers and I particularly love the ones we chose to present in this recording.

Martin Chalifour

Producer's notes:

Working in Walt Disney Concert Hall is a recording engineer's dream. The acoustics sound excellent thanks to Yasuhisa Toyota who designed the interior of the hall. And thanks to architect Frank Gehry, the hall is an inspiring and beautiful place to work. It is hard to say whether Walt Disney Concert Hall came to life because the Los Angeles Philharmonic is one of the finest orchestras in the world, or whether the Hall inspired the Philharmonic to its current level of greatness. When one attends a performance in Walt Disney Concert Hall,

or has the great fortune to record there, it hardly matters. The space and the musicians have morphed into one another, and mirror each other's success.

Yarlung Records had the honor of releasing the first commercial recording made in Walt Disney Concert Hall, a gold CD entitled *Martin Chalifour in Walt Disney Concert Hall: Trésors Ensevelis*. On this album Martin and his friends Maia Jasper (on violin) and Joanne Pearce Martin and Bryan Pezzone on piano, explored rare transcriptions of pieces we know well. Martin and Joanne introduced Chalifour's own transcription of Poulenc's flute sonata, for example, and Schumann's take on Bach's Partita No. 1 in B Minor. Martin and Maia also introduced three of Schönberg's beguiling unpublished duets for two violins.

The success of this recording inspired us to release this second album celebrating Martin Chalifour and his role as a soloist with the Los Angeles Philharmonic, for which he also serves as Principal Concertmaster. Orchestra principal pianist Joanne Pearce Martin joins Martin Chalifour for Steven Stucky's *Tres pinturas*, and the Los Angeles Philharmonic joins Martin for Lutosławski's violin concerto *Chain 2* and Mozart's Violin Concerto No. 5 in A Major. The exciting conductor Andrey Boreyko leads the Los Angeles Philharmonic in the Lutosławski, and the great Sir Neville Marriner leads the orchestra in the Mozart. We also include an archival live recording of Esa-Pekka Salonen's *Lachen verlernt*, for solo violin, a work commissioned in 2002 by the La Jolla Summerfest for violinist and festival music director Jimmy Lin, with generous underwriting from Joan and Irwin Jacobs. Martin and the Los Angeles Philharmonic chose *Lachen verlernt* for Martin to play in the inaugural Green Umbrella contemporary music concert in the then brand new Walt Disney Concert Hall. The cement had barely cured, and the palpable audience excitement to be in this great new auditorium affected everyone that night, from the musicians to the ushers. I had the good fortune to be in the audience. This recording is in fact this inaugural performance.

of Music in Philadelphia; together they formed the Los Angeles Philharmonic Piano Trio.

SIR NEVILLE MARRINER began his professional life as a violinist, first in a string quartet and trio, then in the London Symphony Orchestra, during which time he founded the Academy of St. Martin in the Fields with a small group of friends in 1959. He directed the ensemble from the concertmaster's seat until the repertoire demanded larger forces. Then, at the urging of his mentor Pierre Monteux, he relinquished his violin and took up the baton. In 1969 he left the London Symphony Orchestra and founded the Los Angeles Chamber Orchestra, at the same time extending the repertoire of the Academy and guest conducting symphony orchestras around the world. He has served as Music Director of the Minnesota Orchestra and Principal Conductor of the Sudwest Deutsche Rundfunk Orchestra in Stuttgart. Marriner made his European opera debut conducting *The Marriage of Figaro* at the Aix-en-Provence Festival and his US debut with *La Cenerentola* with Los Angeles Opera. Today he tours regularly with the Academy to the Far East and South America, as well as Germany, Spain, Switzerland, Italy and Austria.

Sir Neville may have recorded more albums with more orchestras than any other conductor. And Marriner is certainly one of the most revered music interpreters of this and prior generations, especially for his interpretations of Mozart. Marriner perhaps became best known to the general public through his critically acclaimed soundtrack recording for the movie *Amadeus*, in 1984. Sir Neville returns to Los Angeles often, to conduct the Los Angeles Philharmonic, the Los Angeles Chamber Orchestra, and Colburn Orchestra.

Neville Marriner has twice been honored for his services to music in Great Britain. Marriner was awarded his first title, Commander of the Order of the British Empire, in 1979, and in 1985 Queen Elizabeth conferred Knighthood upon him. In addition, he has been recognized in Germany, Sweden, Asia and the United States where he has been awarded many honorary

MARTIN CHALIFOUR began his tenure as Principal Concertmaster of the Los Angeles Philharmonic in 1995. Chalifour was born in Montreal, and began studying the violin when he was four years old. Later Chalifour studied with Taras Gabora at the Montreal Conservatory, from which he graduated with honors at the age of 18. Chalifour then moved to Philadelphia to pursue studies with Jascha Brodsky and David Cerone at the Curtis Institute of Music.

In 1986 Chalifour received a Certificate of Honor at the Tchaikovsky Competition in Moscow; he was a laureate of the Montreal International Competition the following year. Since then he has concertized extensively, playing hundreds of concerto performances from a repertoire of more than 50 works. He has appeared as soloist with conductors such as Pierre Boulez, Charles Dutoit, Christoph Eschenbach, Sir Neville Marriner, and Esa-Pekka Salonen. Outside the United States he has appeared as a guest soloist with the Auckland Philharmonia, the Montreal Symphony, the Hong Kong Philharmonic, the National Orchestra of Taiwan, and the Malaysian Philharmonic, among others.

Chalifour began his orchestra career in 1984 with the late Robert Shaw and the Atlanta Symphony, playing as Associate Concertmaster for six years. He occupied the same position for five years in the Cleveland Orchestra, where he also served as Acting Concertmaster under Christoph von Dohnányi. While in Cleveland, Chalifour taught at the Cleveland Institute of Music and was a founding member of two chamber ensembles, Myriad and the Cleveland Orchestra Piano Trio.

Chalifour is a frequent guest at several summer music festivals. He maintains close ties with his native Quebec, and returns there often to teach and perform as soloist with various Canadian orchestras. Chalifour and two of his Philharmonic colleagues, Joanne Pearce Martin and Peter Stumpf, met in 1981 while all three were studying at the Curtis Institute

Steven Stucky, Witold Lutosławski, Esa-Pekka Salonen and Wolfgang Amadeus Mozart all mean a great deal to Martin Chalifour, and these composers share a common musical thread. Among Mozart's many talents, he was the great orchestrator of the classical era. His music was avant garde for his audiences, and he enjoyed taking risks. From what we know of Mozart's personality, he took risks to break musical convention and expand his genius, but he also took risks because he enjoyed shocking people. His sense of jocular fun mixes with his musical genius; this is Mozart's legacy. In addition to his ability with texture and melody, Mozart's innovative writing for the winds provides our strongest link to the music written by the three later composers on this album. Mozart's writing sets the stage for the colorful experiments Debussy and Rimsky-Korsakov continued. Rimsky-Korsakov celebrates this innovative direction in his famous book *Principles of Orchestration*. This work may seem simplistic to the casual modern reader, but it is a treatise Lutosławski used every day. Stucky also refers to this work.

To further explain the relationships our four composers share across time, Lutosławski, Salonen and Stucky use a color language they inherited from Debussy and Rimsky-Korsakov (and hence Mozart) even if their later Twentieth and Twenty-first Century harmonic and melodic language evolved in different directions. Furthermore, Lutosławski studied the violin seriously, and played the instrument well in his youth. He cherished the five Mozart violin concertos and knew them intimately.

Stucky, Salonen and Lutosławski may never have been in one room at the same time, but they were indeed a family. Esa-Pekka and Steven both considered Witold a good friend, and Lutosławski mentored the two younger composers even though Lutosławski never had students *per se*. So even though he never gave Stucky or Salonen composition lessons, his influence and example guided them both in their formative years as composers, and

continues to guide them to this day. When talking about Lutosławski recently, Steve told me that the elder composer was his model for the type of music Steve wanted to write and that Lutosławski remains a constant source of inspiration.

Stucky observed that the three of them, Stucky, Salonen and Lutosławski, fit into what we know as the French school of composition and share a "French" way of looking at music. Steve clarified that this is more accurately a French/Russian School, following the leads of Debussy and Stravinsky, where music becomes more about sound and less about abstract ideas or ideology or even structure. By contrast, Beethoven's archetypal discourse (with an idea, development, evolution in various ways, repetition in a new context and so forth) shifts away from ideas and their variations to focus instead on the sound itself and a listener's emotional reaction. In other words, our three later composers interested themselves less in the listener's emotional reaction to the structure and development of the musical ideas in their particular order and juxtaposition, and instead interested themselves in the listener's emotional reaction to the sounds in and of themselves, representing themselves directly, rather than sounds as a statement or representation of any sort of classical structure. Stucky, Salonen and Lutosławski write music where sound represents pure color rather than sound representing a linguistic grammatical language. Mozart may have been shocked to hear where his legacy led his descendents, but I think he would have enjoyed the surprise.

Despite their Debussy-inspired coloristic orientation, all three later works do concern themselves with formal structures, at least in part. Salonen based *Lachen verlernt* on a repeating series of chords, as a type of neo Chaconne. Lutosławski's and Stucky's works share this compositional technique: *Chain 2* in its fourth movement, and *Amigas de los pájaros* from Steve's *Tres Pinturas*. These modern chord progressions offer a cyclic structure that hints at the order underlying colorful surfaces.

In talking about this instrument with me, Martin said "I ended up choosing several violins for this recording because of the way they made me feel. The Milstein Stradivarius of 1716 had the nobility and steady luster of sound needed in the "old world" works…. A sort of smoky color that is rich and mysterious…. This is one of the greatest string instruments on earth and I feel privileged to play it."

Martin chose the famous 1729 "Joachim," or "Petschnikoff" or "Jack Benny" Strad owned by the Los Angeles Philharmonic for the premiere Green Umbrella performance of *Lachen verlernt*. And Martin played his Miralles (made for Martin in 2007) in *Tres Pinturas*. Brenda and Mario Miralles have been friends of Martin's (and mine) for many years, and they make some of the finest contemporary violins, violas and 'cellos in the world. Many extraordinary Miralles instruments sing alongside the Strads, Guarneris and Amatis in the Los Angeles Philharmonic and Los Angeles Chamber Orchestras. Martin wrote "My Miralles violin is to this day the most comfortable violin I have ever played. It was made just for me and I am so proud of it (and him!) I will never part with it."

Martin and I especially want to thank Jerry and Terri Kohl, Michelle Rohe, Marilyn and Don Conlan, and Bruce and Marty Coffey, all good friends, who made it possible to release this album. We received support also from an anonymous donor in honor of Ernest Fleischmann, whose vision and intelligence shaped the musical Renaissance we currently enjoy in Los Angeles. Thank you Ernest, for building the Los Angeles Philharmonic into a great orchestra, and for being so generous with your advice when Yarlung Records began. We miss you and we are grateful for your friendship.

Martin and I would also like to thank Deborah Borda, President of the Los Angeles Philharmonic, who inherited the reins from Ernest, and whose generosity enabled us to make this recording in Walt Disney Concert Hall. Thanks also to Chris Ayzoukian for streamlining the process so elegantly.

Bob Attiyeh, producer

Mozart's Violin Concerto No. 5 in A Major

Many scholars agree that Mozart wrote his fifth and final violin concerto in 1775, probably when he was the ripe old age of nineteen. This was certainly "mid career" for Mozart, well into his golden period. Mozart offers a sublime and developmentally straightforward *Allegro* first movement to begin with, but soon writes glorious operatic melodies for the soloist over a happily murmuring orchestra, hinting at music to come in later decades.

Mozart follows his melancholy and yet stately *Adagio* second movement with a saucy *Rondo*. The humor and hijinks in Mozart's rambunctious "Oriental" music in this final movement certainly surprised and challenged his audience in 1775, much like some of today's "aggressively contemporary" music stretches our musical language and appreciation.

Martin's violin in the Mozart concerto, the Milstein Strad, was already sixty years old by the time Mozart wrote this music. But by contrast, we have to wonder how it would have sounded in 1775 before its modern sound post, bridge, neck and strings. And most importantly, before the wood had a chance to age for almost 300 years. It could be that Martin has treated us to a performance and to a timbre that could not have been equaled on *any* instrument at the time of the concerto's premiere. I like to think so. We hope you enjoy this exceptional violin in the exceptional hands of Martin Chalifour.

A note on the instruments:

Our friends Jerry and Terri Kohl once again allowed us to use their magnificent golden period Stradivarius for this recording. Martin plays this legendary Nathan Milstein Strad (the "ex Goldmann" from 1716) with Sir Neville Marriner in the Mozart Violin Concerto No. 5. Thank you Jerry and Terri, for making this violin available to your friend Martin, and for being so generous to us at Yarlung Records.

Sir Neville Marriner and Martin Chalifour
in Walt Disney Concert Hall during the Mozart performances

Tres Pinturas

Stucky originally wrote *Pinturas de Tamayo* in 1995 for a commission from the Chicago Symphony. This five movement work for full orchestra takes inspiration from five paintings by Oaxacan painter Rufino Tamayo. Steve writes:

> In April 1991 I visited the Rufino Tamayo Museum in Mexico City. I had never heard of Tamayo, but immediately I found myself drawn to his work, and I stood for a long while, transfixed by his painting *La gran galaxia* (*The Great Galaxy*). Indeed, that first encounter with his vibrant, mysterious, deeply human paintings is indelibly fixed in my memory as one of the great artistic experiences of my life.

After playing *Pinturas de Tamayo* with the Los Angeles Philharmonic, Martin Chalifour asked Steve to write a transcription for violin and piano. We begin *Tres Pinturas* on this album with *Músicas dormidas*, originally movement 4 of *Pinturas de Tamayo*. Steve writes about the painting "*Músicas dormidas*:[1] "[This is] …a famous image, showing two dark female forms stretched out, their instruments abandoned on the ground beside them. The music obeys not the logic of daylight, but that of dreams; bits of the day's music, half-remembered, float in the night air." For our second movement in *Tres Pinturas*, Martin and Joanne play *Amigas de los pájaros*, originally the first movement of the orchestral work. Steve writes about *Amigas de los pájaros*:[2] "Two women stand with a pair of birds encircling their heads, bathed in a reddish glow of almost unbearable intensity. I have tried to create music of a similarly intense brightness." For our final movement, Joanne and Martin play *Anochecer*.[3] Steve writes: "The form of the music is suggested by the line of the painting, which seems to begin in the

[1] *Músicas dormidas* (*Sleeping Musicians*), 1950, oil on canvas, 51 x 77 inches; National Institute of Fine Arts, Mexico City
[2] *Amigas de los pájaros* (*Friends of the Birds*), 1980, acrylic on canvas, 51 x 37 inches; National Institute of Fine Arts, Mexico City
[3] *Anochecer* (*Sunset*), 1953, oil on masonite, 12 x 31 inches; National Institute of Fine Arts, Mexico City

upper left-hand corner and roil and billow downward until it climaxes in the lower right-hand quadrant, with those astonishing, geometric, trumpet-like light-rays." This is the world premiere recording of *Tres Pinturas*. [1]

Chain 2

Witold Lutosławski wrote *Chain 2* for a commission from Paul Sacher. Maestro Sacher was greatly inspired by *Chain 1*, written in 1983 for the London Sinfonietta for a commission from Michael Vyner. So Sacher commissioned a second work, this time a four-movement violin concerto, using the same structural ideas. Lutosławski wrote *Chain 2* specifically for German virtuoso Anne-Sophie Mutter, who premiered the work with Zürich Collegium Musicum in 1986. Paul Sacher conducted.

A year before the composer's death in 1994, the Polish government awarded Lutosławski the prestigious Order of the White Eagle, and Lutosławski made his final recording, which included *Chain 2*, with soloist Koh-Gabriele Kameda and Sinfonieorchester Musikhochschule Karlsruhe.

Lutosławski used the word "Chain" (*Łańcuch* in Polish) to describe his compositional technique for the works, using overlapping and contrasting musical strands which link with each other much like a metal chain. This structure contributes to the composition's French/Russian coloristic orientation, while allowing Lutosławski to build the fourth movement "Chaconne" upon which he superimposed the frenzied excitement of this final movement. While much of this work sounds improvised, this is a carefully constructed charade, of course. To this end, Lutosławski titles the first and third movements "ad libitum."

[1]Steve wrote *Tres Pinturas* to be played in this order: *Anochecer, Músicas dormidas, Amigas de los pájaros*. Steve gave us permission to alter the standard order for the opening of our album.

As a producer and recording engineer, I am particularly grateful not only to the composer giants of the twentieth century including Lutosławski, but also to Paul Sacher himself. Maestro Sacher combined his musical talent and his family's great wealth in the service of Twentieth Century music. Yarlung Records has recorded many works commissioned by or for Sacher, starting with his magnificent solo 'cello repertoire which Rostropovich coordinated in honor of Sacher's 70th birthday. Yarlung Records has already released "Sacher Variations" by Lutosławski and Britten on our album *Dialoghi*, and we soon plan to release others in this famous series.

About ***Lachen verlernt***, Esa-Pekka offers the following program notes:

> The title *Lachen verlernt* (Laughing Unlearnt) is a quotation from the ninth movement of Schönberg's Pierrot Lunaire, Gebet an Pierrot (Prayer to Pierrot). The narrator declares that she has unlearnt the skill of laughing and begs Pierrot, the "Horse-doctor to the soul", to give it back to her.
>
> I felt that this is a very moving metaphor of a performer: a serious clown trying to help the audience to connect with emotions they have lost, or believe they have lost.
>
> *Lachen verlernt* is essentially a Chaconne, which in this case means that there is a harmonic progression that repeats itself several times. The harmony remains the same throughout the whole piece; only the surface, the top layer of the music changes.
>
> *Lachen verlernt* starts with a lyrical, expressive melody (the same melody has an important role in my orchestral work *Insomnia*, which I was writing at the same time, in the summer of 2002). Gradually the music becomes faster and more frenzied until it develops an almost frantic character, as if the imaginary narrator had reached a state of utter despair.
>
> A very short Coda closes this mini-drama peacefully.